WHERE ANIMALS ARE EDUCATED.

An English College for Training Monkeys.

IT IS A QUEER INSTITUTION

A Seminary for Tumbling Dogs—The "Cat King" and His Pupils—Carl Hagenbeck, of Hamburg, and His Work.

Undoubtedly the very queerest school in all England is situated in the Saffron Hill district of London.

It is neither an academy for young gentlemen nor a seminary for young ladies. Monkeys, and monkeys only, are taught there.

The monkey pupils are of the variety with which we are all more or less familiar—after they have completed their education—because we have seen them, cap in hand, begging for their Italian organ-grinding masters.

Most of these queer animals come originally from Morocco, and cost at the East India Docks about half-a-crown apiece. After having gone through a course of department at the school in question, however, their selling value is increased by some 200 per cent. Hence it will be seen that the difference in value between an uneducated monkey and an educated one is almost as great as that existing between an educated and an uneducated man.

Two months is the usual duration of a course of instruction at the Saffron Hill monkey school, during which time each pupil is taught to wear his clothes becomingly; to doff his little cap whenever presented with any coin, no matter how small; to mouth, gibber, and chatter at too-intrusive gutter-children; to order himself lowly and reverently to those better-dressed juveniles from whom pennies may presumably be expected; to obey without an instant's hesitation his master's beck and call; and, generally, to behave as any self-respecting organ-grinder's monkey ought to behave.

Where Parrots Learn to Talk.

A seminary for tumbling dogs, jumping dogs, and other canines of that ilk, exists in the New Cut, on the right-hand side as one goes toward the Waterloo Road. Externally, it is just an ordinary coffee shop, grimy-windowed, and frowsy of aspect. But let the visitor pass through the front room, redolent of fried bloaters and other similar strong smelling comestibles, and he will presently emerge into a huge, barn-like building, wherein are trapezes, vaulting boards, and other apparatus of a like description. The place is known to "professionals" and circus people all over Europe, and half the performing dogs in Great Britain have made their debut here.

The business of teaching parrots to talk is carried on as a regular profession by one man in London, and by one only. His "school" is situated in St. George's Street, E. (better known to fame as Ratcliff Highway), and here may be seen, any day in the week, dozens of birds in all stages of linguistical development, from the newly-arrived "green" gazing in wonderment with wide-open eyes upon a new world, and unable to ejaculate a syllable, to the staid old stager who has long finished his education, but to whose abiding place fate has not yet directed a purchaser.

At this same establishment also are trained the greater portion of the performing canaries one sees about the streets of London and at country fairs.

The training of cats has long been a recognized industry, but it was Mr. Leoni Clarke, better known by his sobriquet of "The Cat King," who first organized it as a paying business on practical lines. Over two thousand pussies have passed through "Cat College," his training establishment in Surrey, and the cry is "Still they come." It is a profitable business, too.

The ordinary common or garden feline—very much "garden," too, frequently—has usually scarcely any market value whatever. Whereas a pair of "boxing cats" are worth a ten pound note; a "musical feline marvel"—one that can play upon the flute or piccolo—was sold by him only the other day for thrice that sum; while for his "Baldwin pussy," which, it will be remembered, created a sensation some years back by ascending in a balloon to the roof of Olympia and descending by means of a tiny parachute, the sum of £200 has been offered and refused.

These sums sound large. But then it must be remembered that cats are infinitely stupid animals, and that months of patient training are often necessary in order to get them to perform an apparently simple trick. Take, for instance, the now familiar feat of jumping through a paper-covered hoop. For weeks on end the pupil is taught to jump across a band of paper, which is increased in size day by day until he has to jump through it.

Teaching Felines to Jump.

The teacher then takes a hoop covered with paper, shows it to the cat, and afterward punches in the middle of it a hole through which it is made to jump. Each succeeding day the hole is made smaller until it reaches the vanishing point, and the cat makes a hole of its own. To teach a cat of average intelligence to do this trick certainly and satisfactorily takes from five to six months. The jump through the flames is taught on the same principle, and takes about as long.

Practically all the horses and ponies used to impart an air of realism to London stage plays, come from a certain well-known animal training establishment near Covent Garden. The proprietor of this equine academy is a past master in the art of turning out performing horses, on one occasion finding as many as twelve racers for a single Drury Lane spectacular drama. At Christmas time, too, he has to provide innumerable Shetland ponies for drawing Cinderella's coach in the various pantomimes.

As a general rule, each animal is trained for one special part, and for one only. Thus, one horse will be kept solely for use in the bullfight scene of "Carmen," another is a "Marzipa" animal, and so forth. Occasionally the proprietor supplies other trick animals, in addition to horses and ponies.

The six white sheep, for instance, which appeared some few years back in "White Heather" at Drury Lane were his, as was also the donkey which used to cause such roars of laughter in "Round the Town" at the Empire. Once, too, he had a very talented pig; but in an evil hour he permitted him to accept a pantomime engagement at Covent Garden. The property room there is in the "flies," forty feet above the stage, and Mr. Pig, while no one was looking, fell out and over on to the boards below. That night the supers had roast pork for supper.

Carl Hagenbeck's Work.

Carl Hagenbeck, of Hamburg, devotes almost his entire attention to the training of polar bears, selling all the other thousands of animals that pass through his hands in practically the same state as he receives them. No polar bear is allowed to enter "college" after it is six or seven months old, and for preference, babies of two or three months are selected. The pupil is first placed in a large cage, and left there quite alone for three days and nights. On the morning of the fourth day the schoolmaster enters, clad in a skin suit, and carrying a light cane. He is instantly attacked by the animal, which, however retreats immediately on receiving a few smart cuts over the nose. A piece of meat, sugar, or fish is then thrown to him, and the first day's lesson is over. In about four weeks he has become so docile that he will walk on his hind legs at the word of command, and take a piece of sugar from his trainer's hand. In from six to eight months his education is completed, and his market value has by that time been increased from about £30 to £100 or £120.

Performing Geese.

Performing geese all come from the goose-farming districts of Hungary, where the birds are bred on so vast a scale that one may see flocks of so many as fifteen or twenty thousand geese in a single field, and all under the charge of one little lad. At first the training of the birds was undertaken by the peasantry in their own homes, and the demand was purely local.

Within the last few years, however, a regular school has been established at Debreczken, from where the geese are sent practically all over the world. The price for a set of four performing birds, such as, for example, those shown by M. Charles Digg in London some five years back, is about £80. This may seem a pretty big sum, but the training of these proverbially stupid birds is a heartbreaking job. It is seldom that a goose can be got to finish its education under eighteen months.—Pearson's Weekly.

WESTERN EDITOR TALKS UP.

Resents in Plain Words Eastern Criticism Upon His Section.

Of the 80,000,000 people who live east of the line drawn from north to south through the centre of Indiana 20,000,000 of them believe that 25,000,000 who live west of that line are a coarse, unlettered, uncombed, and unwashed people, who feed on hog, hominy, and prairie hay, live in clapboard houses and on dirt floors, sleep on straw beds, eat in the kitchen with their fingers, have cockle burrs in their hair, go to the horse races on Sundays and shoot each other on sight.

They believe all this, and much more, because they themselves are untraveled and ignorant, because they are narrow, prejudiced and provincial to the 33d degree, and because they have been taught from the beginning that everything coarse, common and vulgar finds willing worshipers in the brutal, uncivilized West.

Eastern newspapers teach and preach it. Eastern magazines, whose pages are usually filled with the insipid drivel of the Q. Milksop Podgetzer, the Jane Spindleshank Soapsuds class of writers, revel in picturing everything from the West as cranky, sensual, and unworthy of any sort of notice except beastly caricature, and yet, taking one mile square right under the noses of those skim-milk writers, there is more crime, more debauchery, more drunkenness, more of all that is vile and brutal, than can be found in all the vast area lying west of the Indiana line.

The Eastern lobsters who are forever reviling the West and who have no more knowledge of this country than has a Digger Indian of a mahogany seat in the New Jerusalem, are as narrow as a clothesline and as stupid as they are important.

And we recall that one-half of all this rancid so-called fine writing is done by long-haired "literary fellers," whose practical knowledge of the world is as circumscribed as is the environment in which they rattle around while stringing words together at so much per string, and by short-haired grannies, who, if they could have their way, would not let a man live anywhere north of the equator, we feel like hoisting the black flag in return and keeping it hoisted until the owners or managers of these Eastern publications banish the entire tribe of puritanical warts to the antipodes.—El Dorado, (Kansas), Republican.

FIRST GUILLOTINE NOW IN THIS CITY

Not the Instrument With Which Louis XVI was Beheaded,

USED LONG AGO IN GERMANY

Known as a "Fallbeil" and Obtained by a Local Collector of Antiquities at a Sale of the Effects of the Hanover Executioner.

Few people are aware, perhaps, that the original guillotine is preserved in a private collection in this city. This instrument is not the one made memorable by its employment in the French "Reign of Terror;" it was in use in Hanover, Germany, in the sixteenth century, thus long antedating the invention of Dr. Guillotin, whose name, at present, is irreparably connected with the machine, and who himself perished under its ax.

The guillotine was the chief "property," to use a theatrical term, in that tremendous tragedy, the French Revolution, and a lurid halo has clung round it ever since, identifying it so closely with the period of its frightful popularity that it is something of a surprise to the general mind to learn that its first use really dates back to the later Middle Ages. It then seems to have been supplanted by the ax and sword, when it was again revived by Dr. Guillotin.

In the Heltmueller Collection.

The instrument preserved in this city is in the collection of Mr. Heitmueller, a well-known collector of antiquities. Mr. Heitmueller obtained it personally in Hanover, having bought it at a sale of the effects of the late member of the family of the Hartmanns, executioners for the city of Hanover for many generations. It is similar, in every respect to the French guillotine, the ax having the diagonally-shaped edge, which is currently stated to have been first employed in the latter.

The account of Sanson, in whose family the office of executioner for Paris was hereditary for several generations, is on record, describing the invention of the shape of the ax to Louis XVI. According to Sanson's story, the ax designed by Dr. Guillotin had a crescent-shaped edge. It changed, as Guillotin and several others, among whom was the executioner, were discussing the drawing of the instrument in a room in the royal palace the King himself joined the group.

Changed by King Louis.

King Louis looked at the drawing of Dr. Guillotin and, taking a ruler, drew a straight diagonal line for the edge of the knife. He insisted, however, that axes of both shapes should be tried in order to determine which was best. The trial was made upon the dead bodies of criminals executed according to the former method of breaking on the wheel, and the ax designed by the king was shown to be the most efficacious.

Whether this striking story be true or not, certain it is that the "fallbeil" (falling-ax) in Mr. Heitmueller's collection, has an ax similar in shape to that of the accepted model of the guillotine. It is to be regretted that the tragic record of the instrument cannot be told. Its history is as silent as the heads that have fallen by its knife.

Hartmann, who was, perhaps, the inventor of the device, appears, however, to have soon tired of it; for, in the collection of the effects of that functionary in the possession of Mr. Heitmueller, are two heavy swords with which most of the beheading at Hanover were accomplished. It is strange to note, on the handles of these swords, sacred images and emblems of mercy and forgiveness. Other features of the interesting collection are thumb-screws, Spanish boots, arm-screws, etc., all designed for the purpose of gradually crushing the limbs out of all human semblance.

The English Maiden.

A prototype of the guillotine existed in England and Scotland in the nineteenth century, called the "Maiden." Strange to say, Morton, the man who is said to have introduced this instrument into Scotland, and who enjoyed the favor of Queen Elizabeth for ten years, perished, like Dr. Guillotin, beneath its ax. The only essential difference to be noted between the "maiden," as depicted in an old print, and the "fallbeil" and guillotine is the shape of the ax, which, in the first named, has a straight edge. A celebrated "maiden" stood at Halifax, in Yorkshire, England, and its use is thus described by Holinshed, Shakespeare's friendly authority:

"There is and hath been of ancient time a law, or rather custom, at Halifax, that whosoever doth commit any felony and is taken with the same or confess the fact upon examination, if it be valued by four constables to amount to the sum of thirteen pence halfpenny, he is forthwith beheaded upon one of the next market days (which fall usually upon the Tuesdays, Thursdays, and Saturdays), or else upon the same day that he is so convicted, if market be then holden.

"The engine wherewith the execution is done is a square block of wood, of the length of four feet and a half, which doth ride up and down in a slot, rubet, or regall, between two pieces of timber that are framed and set upright, of five yards in height.

Further Details.

"In the nether end of the sliding block is an ax, keyed or fastened with an iron into the wood, which, being drawn up to the top of the frame, is there fastened by a wooden pin (with a notch made into the same, after the manner of a Samson's post), into the middest of which pin also there is a long rope fastened; that cometh down among the people; so that when the offender hath made his confession, and hath laid his neck over the nethermost block, every man there present doth either take hold of the rope (or putteth forth his arm so near to the same as he can get, in token that he is willing to see justice executed), and pulling out the pin in this manner the head block whereon the ax is fastened doth fall down with such a violence, that if the neck of the transgressor were so big as that of a bull, it should be cut in sunder at a stroke, and roll from the body, be an huge distance.

"If it be so that the offender be apprehended for an ox, sheep, kine, horse, or any such cattle, the self beast or other of the same kind shall have the end of the rope tied somewhere unto them, so that they being driven, do draw out the pin whereby the offender is executed." (Holinshed's Chronicle, ed. 1587.)

There seems to be no reason to suppose that, whether in England, Germany, or France, the beheading instrument, of which the modern guillotin is the typical example, was copied from any previous model existing in another country. Like inventions of more benefit to humanity, it would appear that the conception of the instrument developed in different minds in different countries and periods; nor is it conceivable that, in this case, the honor of the original idea will be very eagerly sought after by any nation.

Practical Progress.

Bishop—How are you succeeding here?

Struggling Pastor—The standard of morality is rising gradually.

"I am glad to hear that."

"Yes; I am no longer obliged to demand cash in advance."—New York Weekly.

CALENDAR STONE RELIC OF AZTECS.

FAC-SIMILE AT THE SMITHSONIAN

Indicates the Division of Time Into Cycles, Years, Months, and Weeks—Curious Names for Days of the Week.

To the greater portion of visitors, perhaps, the strange-looking casts from Mexican and Yucatan carvings in the museum of the Smithsonian Institution are entirely meaningless. These carvings are elaborate, with traces of resemblance to those of Egypt and India. The strange jumble of human and animal figures, with conventional forms, in these reliefs are, indeed, scarcely attractive to the casual inspector, who seeks to gratify his curiosity with the sight of objects with which he is more familiar and whose interest is more apparent.

And yet, to the student, any one of these dark, odd-looking sculptures, with their barbaric profusion and grotesqueness of forms, presents matter of absorbing and fascinating interest. Take, for instance, the cast of the Aztec calendar stone, the original of which is preserved in the City of Mexico. It was carved in the year 1512 A. D., and brought to the ancient City of Tenochtitlan, now Mexico. When it had nearly reached its destination, it broke down the floating bridge on which it was loaded, and was precipitated into the lake.

The priest superintending the moving and many of his assistants were drowned, but the great stone calendar was raised with difficulty from the water, and brought to the temple located by Tizoc and Ahuitzoth, where it was inaugurated with human sacrifices.

Huge Stone Found Again.

Not many years later this temple, with many others, was destroyed by order of the Christian priests, and the huge calendar, and other objects of heathen worship, were buried in the surrounding marshes, as the best way to get rid of them. It lay hidden for two centuries, until the 17th of December, 1790, when the grade of the pavement in front of the cathedral was lowered, and it came to light.

The Spanish Viceroy then controlling Mexican affairs, allowed the commissioners of the cathedral to build it into their sacred edifice, on condition that it should be preserved and exposed always in a public place. It is now, however, held as the property of the Mexican National Museum.

This zodiac, or calendar, is twelve feet in diameter, made of a piece of basalt of immense weight. It gives a clear exposition of the divisions of time, as understood by the Aztecs, into cycles, years, and days. Fifty-two years constituted a cycle; the year had three hundred and sixty-five days, with five very unlucky intercalary days wholly devoted to human sacrifice. Each year had eighteen months of twenty days each, and these months four weeks of five days each.

The days had peculiar names, such as "Sea Animal," "Small Bird," "Monkey," "Rain." These names did not recur every week, but were as numerous as the twenty days of the month. The points of the compass were named "Reed," "House," "Flint," "Rabbit," instead of our East, West, North, and South. Thus, an Aztec might say, "I am going House on Sea Animal," which would merely mean that he was staring west on Monday.

The months likewise had descriptive names; the third month, which might correspond with our March, was called "Victims flayed alive," while the more agreeable title for the sixth month, which we call June, was "Garlands of corn on the necks of idols." As their writing was pictorial instead of by letters selected from our alphabet, they could give a long phrase in a brief space with a few adroit turns of their writing instruments.

The study of Mexican and Central American antiquities is said to be the most engrossing now pursued by archæologists. Dr. Cyrus Thomas, of the Bureau of Ethnology, has, for several years past, devoted his attention to the subject almost exclusively, and the manuscripts of the Maya and Mexican peoples sent to Europe at the time of the Spanish conquest and now preserved in the Vatican and other libraries, are being published in facsimile by wealthy scholars and patrons of learning.

Notwithstanding the vast amount of ingenuity that has been expended upon the interpretation of these manuscripts, the writing of which is wholly pictorial and very beautifully colored, comparatively little progress has been made. The problem presented is similar to that offered by the Egyptian hieroglyphics before the discovery of a key in the Rosetta stone.

Mystic or Magic Symbols.

The Mexican and Mayan writings abound in symbols evidently of a mystic or magic significance. Most of them were destroyed by the Spanish conquerors, although sufficient remain to engage the labors of the learned for a long period. Indeed, it is said, unless a key be found, which is very improbable, the greater part of the writings, which embody perhaps the learning and culture of an extinct race, must remain forever a mystery. That scientists have been able to interpret the calendar and system of notation argues well for their patience and ingenuity.

One of the most interesting of the Mexican remains is a painting preserved in the City of Mexico, called the "Wanderings of the Aztecs." It is forty-eight feet long and fifty inches wide, on magney paper, all in black, except that the line of travel is marked in red. This painting gives the routes of the Aztecs from the time of their departure from Aztlan (Atlantis) until their arrival in the valley of Mexico.

On the island, in the land of Aztlan, stands a teocalli, like the temples of worship in Mexico. The chronology year by year is given, and the various migrations made by the wanderers with the principal events that befell them. A short piece at the end is torn off and missing, which probably depicted the founding of Tenochtitlan, Mexico.

Another painting depicts a range of mountains, among which is one pouring forth smoke from its summit. On the left is a city entirely surrounded by water, with the cactus growing on the rock, which always signifies Tenochtitlan. The mountain doubtless is Popocatepetl, which, by its name, signifies "the hill that gives smoke." Another painting gives the chronology of the kings of Mexico and Texcuco; it is of considerable length, stretching half across the large room in which it is exhibited.

Nordica and Sir Arthur Sullivan.

An incident in her career at this time was her singing in Sullivan's "Golden Legend" at the Royal Albert Hall. Mme. Albani, who was to have sung, had been taken ill, and Sir Arthur was so annoyed at this contretemps that when Mme. Nordica tried to have him coach her in the part he told her friends that he was "not going to have any more of these singers crammed down his throat." However, the prima donna studied according to her own lights, and made a great success, with the result that the next day Sir Arthur called on her and thanked her for having sung his music "so beautifully."—Woman's Home Companion.